

Joseph Papp Public Theater

Public Theater/ The New York Shakespeare Festival,
originally the Astor Library 1849-53; 1856-59; 1879-81;
renovated, 1966

425 Lafayette Street
Manhattan

Architect:

Alexander Saeltzer (south wing); Griffith Thomas (center wing);
Thomas Stent (north wing)

Designated:

October 26, 1965

Photo Credits:

Steven Tucker

Funds for the Astor Library were bequeathed by John Jacob Astor, a German-born entrepreneur who made his fortune first in the fur trade and later in New York City real estate.

With the \$400,000 bequest, Astor's son William B. Astor hired Alexander Saeltzer to design and build what is now the southern third of the structure. The facade is divided into three bays by two slightly projecting pavilions. The rusticated base is of brownstone, as are the early Renaissance-style windows above. The whole is capped by a strapwork cornice, Ionic frieze, and solid parapet. The arches set in a plain brick surface are marks of the Rundbogenstil, literally "round-arched style," an interpretation of the Romanesque used for German civic architecture from the early to mid-nineteenth century. The Astor Library design draws on early Renaissance forms.

In 1920, the Hebrew Immigrant Aid Society (HIAS) purchased the building, but by 1965 it was facing demolition. Joseph Papp's New York Shakespeare Festival convinced the city to buy it and Giorgio Cavaglieri designed and superintended the 1966 renovation into theaters, offices, and auditoriums.

At the time, this area—the westernmost border of the East Village—was run down. As the neighborhood was revitalized beginning in the 1970s, the Public Theater and Cooper Union provided the focus for redevelopment to the east and south.

New School University

Formerly The New School for Social Research
First Floor Interior 1930-31; restoration, 1992

66 West 12th Street
(also known as 66-70 West 12th Street)
Manhattan

Architects:
Albert Wagner, Herman Wagner;
renovation, Beyer Blinder Belle

Designated:
June 3, 1997

Photo Credits:
Kristin Holcomb

The New School for Social Research was founded in 1919 by a group of academics that included Charles Beard, John Dewey, James Harvey Robinson, and Thorstein Veblen. Beard and Robinson had resigned from the faculty of Columbia University to protest the school's ban on antiwar demonstrations on the eve of World War I. The New School was designed to provide expanded learning opportunities for adults, and since its founding has been an important part of the intellectual life of New York City. In the 1930s and 1940s, the New School's "University in Exile" program provided employment for more than 150 European scholars who had fled the Nazis.

In 1928, the New School acquired four lots on West 12th Street and commissioned Joseph Urban, an architect born and trained in Vienna, to design a structure that would reflect the progressive ideals of the school. The seven-story brick-and-glass building, characterized by spare, simple forms and geometric

patterns, was the first example of the International Style of architecture built in New York City.

The first-floor interior houses a dramatic yet intimate auditorium. The oval plan of the room, as well as the color scheme of gray tones accented with red, give the space a sense of warmth and unity. At the center of the rounded ceiling is a flat, oval panel, from which a series of concentric rings made of perforated plaster fan outward. This configuration, intended to improve acoustics, influenced the design of Radio City Music Hall, which was built in 1932.

Four Seasons Restaurant

1958-59

99 East 52nd Street

Manhattan

Architect:

Philip Johnson (interior designer William Pahlmann as principal designer, lighting designer Richard Kelly, landscape architect Karl Linn, horticulturist Everett Lawson Conklin, weaver Marie Nichols, and artist Richard Lippold)

Designated ground and first floor interiors:

October 3, 1989

Photo Credits:

Adam S. Wahler

Reflecting architectural theories advanced by his mentor, Ludwig Mies van der Rohe, designer Philip Johnson, assisted by a team of consultants, here created a series of understated and elegantly proportioned dining rooms. Advantage is taken of the modular system of design through varied ceiling heights, an artful interplay of solids and voids, and a wealth of highly sophisticated detail—floor-to-ceiling “draperies” of anodized aluminum chains that ripple in the air blown in by ventilators, an innovative scheme of invisible recessed lighting, and designer accessories, including Charles Eames chairs. The use of rich materials throughout—travertine marble on the walls, grained French walnut paneling, and bronze mullions and bowl planters, all installed by expert craftsmen—made this, at \$4.5 million, the costliest restaurant built in 1959.

The restaurant’s focus is divided between two main dining spaces—the Pool Room and the Grille Room. A lofty square

with twenty-foot-high ceilings, the Pool Room is dominated by a central, twenty-foot-square pool of white Carrara marble filled with bubbling water. Four trees located one at each corner are changed seasonally, along with the menu, staff uniforms, and other decorative details. The Grille Room, a famous locale for “power lunches,” is a theatrical, French walnut-paneled space with a balcony on the eastern side, a sleek central dining area, a lounge, and a laminated, “crackled” glass wall that sections off a majestic walnut bar. The square, solid bar stands in dramatic contrast to Richard Lippold’s delicate overhead sculpture of gold-dipped brass rods, which hangs from the ceiling on invisible wires. Critics have praised this restaurant, situated in the Seagram Building, as one of the finest International-Style interiors in the United States.

Brooklyn Clay Retort and Fire Brickworks Storehouse

c. 1859; 1990s

76-86 Van Dyke Street
(a.k.a. 224-234 Richards Street)
Brooklyn

Architect:
Unknown

Designated:
December 18, 2001

Photo Credits:
Michael Vahrenwald

This significant mid-nineteenth-century industrial building was part of a manufacturing complex established during the first wave of industrial development of Red Hook. J.K. Brick & Company, the original occupant, was founded by Joseph K. Brick in 1854. He is credited with introducing a key component in the production of illuminating gas, the fire-clay retort, in the United States. This structure is an important reminder of the extensive New York–New Jersey refractory (or “fire”) brick manufacturing industry.

The structure was probably designed by Joseph Brick, with main facades of roughly coursed gray rubble schist, highlighted with brick and sandstone details. The basilica-like form is representative of industrial workshops of the period, featuring a clerestory of windows, skylights, and a bull’s eye window in the Van Dyke Street facade. Restored in the mid-1990s, the building is currently used for produce distribution and glass manufacturing.

19th (Originally 25th) Police Precinct Station House
1886-87; 1992

153-155 East 67th Street
Manhattan

Architect:
Nathaniel D. Bush,
Architect to the New York City Police Department

Designated:
February 23, 1999

Photo Credits:
Michael Vahrenwald

Located on the north side of East 67th Street between Lexington and Third Avenues, this is one of only ten station houses by Bush surviving in Manhattan and one of the only two serving its original function. Between 1862 and 1895, Bush, detective and architect, designed more than twenty station houses to address increasingly overcrowded, unsanitary patrolmen’s quarters and jails in station houses.

Influenced by skyscraper and commercial designs of the previous decade, Bush’s design is a significant departure from his earlier, simpler buildings. The mid-block station house was constructed as a cross-shaped plan with one-bay wings faced in red brick and gray granite and contrasting buff-colored stone detail.

Since 1929, this station house has served the 19th Precinct in Manhattan “silk stocking” district, and remains an integral component of this streetscape of four impressive nineteenth-century institutional buildings, also designated as New York City landmarks.

(Former) New York Times Building

1888-1889, enlarged 1903-1905

41 Park Row

(a.k.a. 39-43 Park Row, 147-151 Nassau Street)

Manhattan

Architect:

George B. Post; Robert Maynicke (1903 addition)

Designated:

March 16, 1999

Photo Credits:

Jennifer Williams

From the 1830s to the 1920s, Park Row, also called “Newspaper Row,” was the center of New York’s newspaper publishing industry. The former headquarters of the New York Times is one of the few reminders of that era.

The Times requested that Post not disturb the presses in the original 1857 five-story building while constructing the new building around it, forcing him to incorporate the existing floor framing and reinforce the structural elements to support the twelve-story Richardsonian-Romanesque building, an amazing technical feat.

In 1903–5, the mansard roof with gabled dormers was removed and four floors added by architect Robert Maynicke. Above the gray granite storefronts, the floors are faced with rusticated limestone, and organized into a series of arches that emphasize the height of the early skyscraper. Carefully scaled details include miniature balustrades, foliate reliefs and gargoyles.

In 1904, Adolph Ochs, the owner of the Times, decided to relocate to Times Square. Pace University purchased the building in 1951, converting its offices to classrooms, and still occupies the building today.

Williamsbridge Reservoir Keeper's House

1889-1890; 1998

3400 Reservoir Oval
(a.k.a. 3450 Putnam Place)

The Bronx

Architect:

George W. Birdsall, chief engineer, Croton Aqueduct,
for New York City Department of Public Works

Designated:

February 8, 2000

Photo Credits:

Rona Chang

The Reservoir Keeper's House is the only remaining building from the Bronx and Byram Rivers water system, built in the 1880s, which served the western section of the Bronx, prior to the construction of the new Croton Aqueduct.

The two-and-one-half story, L-shaped house is built of rough gray-tan gneiss ashlar, trimmed with smooth gray granite and embellished by keyed enframements. It served as the office and residence of the keeper of the Williamsbridge Reservoir (completed in 1889), the terminus of the fifteen-mile Bronx River pipeline. The reservoir was drained in 1925, and converted into Williamsbridge Oval Park in 1937. The house served as the private residence of Dr. Isaac H. Barkey until 1998, when the Mosholu Preservation Corporation purchased the house as offices for their community newspaper, Norwood News.

James Hampden and Cornella Van Rensselaer Robb House

1889-1892; 1977

23 Park Avenue
(a.k.a. 101-3 East 35th Street)
Manhattan

Architect:
Stanford White for McKim, Mead & White

Designated:
November 17, 1998

Photo Credits:
Laura Napier

A fine urban residence designed by Stanford White, the Robb House was built for Cornelia Robb, daughter of financier Nathaniel Thayer, one of the wealthiest men in New England, and her husband, James, a member of the legislature of New York, and City Parks Commissioner. White designed the Robb house, his first in a series of Renaissance Revival style town houses, at the height of his career, drawing on the Italian Renaissance models. The beautifully articulated five-story building has a double story brownstone entry porch, with paired polished granite columns, iron balustrades, balustraded roof parapets, and a two-story oriel on the East 35th Street facade. The tawny-orange, iron spot brick is embellished with Renaissance-inspired terra cotta ornament and enlivens the simple cubic forms used to structure the facade.

Acquired by the Advertising Club in 1923, together with the neighboring townhouse and joined the two houses, the building served as the organization's headquarters until 1937. In 1977, the building was purchased by a developer and turned into a cooperatively owned apartment building.

Nicholas C. and Agnes Benziger House

1890-1891

345 Edgecombe Avenue
Manhattan

Architect:

William Schickel

Designated:

January 12, 1999

Photo Credits:

Claudio Nolasco

Built at a time when many villas were constructed along the Washington Heights ridge overlooking the Harlem plain, this house is one of the last free-standing mansions in Harlem.

Nicholas C. Benziger was a Swiss-born publisher of religious books about Catholic worship; his firm still operates as a division of McGraw Hill.

Architect William Schickel incorporated medieval forms into the eclectic facade that included a flared mansard roof with gabled dormers, iron-spot brickwork, granite keystones, and brick bull's-eye ornaments. An irregularly shaped schist retaining wall, supporting an original iron fence, surrounds the property.

In 1920, Dr. Henry W. Lloyd bought the house from the Benzigers and used it as an annex to the hospital he operated on St. Nicholas Place. In continuous use as a hospital, nursery and hotel the building was purchased in 1989 by the Broadway Housing Development Fund Company, a non-profit organization that provides permanent housing for homeless adults.

Croton Aqueduct West 119th Street Gatehouse

1894-1895

432-434 West 119th Street
(aka 1191-1195 Amsterdam Avenue)
Manhattan

Architect:

Peter J. Moran, contractor; George W. Birdsall, chief engineer,
Croton Aqueduct, for New York City Department of Public Works

Designated:

March 28, 2000

Photo Credits:

Rona Chang

The West 199th Street Gatehouse is a remnant of one of the first major municipal water systems in the United States and the city's first significant supply of fresh water. This formidable structure replaced an older building on Asylum Ridge (named for the Bloomingdale Asylum) in Morningside Heights. Built out of rock-faced granite with round-arched windows with voussoirs and a hipped slate shingle roof, the gatehouse follows the tradition of stone structures for the Croton Aqueduct system.

These gatehouses functioned as the southern connection between the cast iron inverted siphon pipes, laid beneath the Manhattan Valley to the north, and the masonry aqueduct that ran south into the city. The Croton Aqueduct remained the city's principal source of water until 1890, and served the city until 1955. The gatehouse remained in operation until 1990.

Park Row Building

1896-1899

15 Park Row
(aka 13-21 Park Row, 3 Theater Alley and 13 Ann Street)
Manhattan

Architect:
R. H. Robertson;
Nathaniel Roberts, engineer

Designated:
June 15, 1999

Photo Credits:
Jennifer Williams

For nearly a decade, the Park Row Building was the tallest building in New York City, and one of the tallest structures in the world. Robertson chose to concentrate all decoration on the Park Row facade, organizing it vertically, with a slightly recessed and highly ornamented central panel; the other elevations were unadorned.

Due to the building's height and irregular plot, Robertson, and Roberts, the project engineer, developed innovative construction techniques, including a pile and steel-grillage foundation, a fireproof Roebling concrete floor system, and Sprague electric elevators. The building was often described as a small city, with thousands of people traveling within its transportation infrastructure.

Located across from City Hall Park, the office space remained desirable for businesses, which included, among others, August Belmont's Interborough Rapid Transit Company. As part of Newspaper Row, the center of newspaper publishing in New York City from the 1840s to the 1920s, the building also housed the Associated Press news agency.

**Baird Court (now Astor Court),
New York Zoological Park (Bronx Zoo)**
1899-1910, 1922

Bronx Park, south of East Fordham Road
The Bronx

Architect:

Heins & LaFarge; Harold A. Caparn, landscape architect;
Henry D. Whitfield, 1922, addition

Designated:

June 20, 2000

Photo Credits:

Ronnie Quevedos

Baird Court, now Astor Court, remains the center of the Bronx Zoo, now the Wildlife Conservation Society, which operates the world famous Zoo as a 250 acre tract in the Bronx. Heinz & LaFarge design is patterned on the Court of Honor at the World's Columbian Exposition of 1893. Built with a classical formality designed to contrast with the park landscaping, the court is one of the few remaining ensembles of the City Beautiful movement, which held that major cultural monuments should be designed in the style of classical antiquity. An Italian-inspired stairway brings visitors up to the Court where six detached limestone, brick, and terra-cotta buildings, surrounding a central sea lion pool, define the symmetrically and longitudinally planned terrace. Realistic stone and terra-cotta sculptures of animals by the sculptors Eli Harvey, Charles R. Knight, and Alexander Phimster Proctor express the original functions of each building.

The National Collection of Heads and Horns building (now Security, Education, and International Conservation Offices) was added in 1922 by Henry D. Whitfield.

Brown Building, originally Asch Building

1900-1901

23-29 Washington Place
(a.k.a. 245 Greene Street)
Manhattan

Architect:
John Woolley

Designated:
March 25, 2003

Photo Credits:
Michael Vahrenwald

The Asch Building was the site of one of the worst industrial tragedies in American history, when 146 sweatshop workers, mostly young immigrant women, died in a fire at the Triangle Shirtwaist Factory.

On March 25, 1911, when a fire broke out on the eighth floor and spread to upper floors, locked doors, inadequate fire escapes, and deficient firefighting equipment trapped the workers, many of whom leaped to their death. When the fire trucks arrived, firefighters found that the ladders could not reach past the sixth floor. Out of this tragedy grew a strong movement for labor reforms and worker protection, as well as an update of the fire codes. The laws adopted by New York City and State were the most advanced and comprehensive in the country; other state and federal labor legislation followed throughout the United States.

The neo-Renaissance facade remained mostly unharmed by the fire and the building was restored to manufacturing use. In 1916, New York University leased the eighth floor; and subsequently the entire building was donated to the school.

Highbridge-Woodycrest Center

Formerly American Female Guardian Society
and Home for the Friendless

1901-1902; 1991

936 Woodycrest Avenue
The Bronx

Architect:

William B. Tuthill

Designated:

March 28, 2000

Photo Credits:

Christine Osinski

This skillfully designed turn-of-the-century building disguises its institutional use with a richly decorated facade and massing typical of a large mansion. The American Female Guardian Society, founded in 1834 to assist impoverished women, and later children, operated the Home for the Friendless in Manhattan. At the end of the nineteenth-century, the enterprise moved to The Bronx, newly accessible via Macomb's Dam Bridge, constructing this expanded and updated facility.

William B. Tuthill designed this building on a pavilion plan, popular for hospitals at the time. The complex plan, terracing, and fashionable Beaux-Arts decorations disguised the building's size. The facade is a mix of gray brick, stone, and terra cotta, highlighted by boldly massed classical details, an arched entrance, garland brackets, and a mansard roof pierced by dormers and chimneys.

The Society and Home occupied the building until 1974. The Highbridge-Woodycrest Center, a health care facility for families and individuals with AIDS, opened in 1991 and continues to operate in the building.

The Whitehall Building

1902-1904, extension 1908-1910; 2002

17 Battery Place
(a.k.a. 1-17 West Street)
Manhattan

Architect:
Henry J. Hardenbergh;
Clinton & Russell, extension

Designated:
October 17, 2000

Photo Credits:
Laura Napier

The Whitehall Building was named after Dutch governor Peter Stuyvesant's mid-seventeenth-century residence, White Hall, which had been sited nearby. The Whitehall was built as a speculative venture by Robert A. and William H. Chesebrough, the real estate developers responsible for popularizing the southern tip of Manhattan as an important office locale. The building was such a success that the brothers planned an addition, a 31-story building, overlooking the original structure. Built on a landfill and attaining an impressive height, Great Whitehall, as the addition was called, required innovative construction techniques, including a system of caissons and cofferdams below the waterline to support its foundation.

Hardenbergh, knowing that no other building could block the Battery Park facade, used bold red brick with matching mortar for the central panel of the facade, flanked by yellow and pink brick in a Renaissance motif. Greater Whitehall, while five times

larger, is visually more subdued than its mate, using modest tan and yellow brick, and crowned with a rounded pediment. In 2000, the top 19 floors were converted into luxury apartments, while the tower floors continue to be used as office space.

Hotel Riverview

Formerly American Seaman's Friend Society Sailor's Home and Institute 1907-1908

505-507 West Street
(a.k.a. 113-119 Jane Street)
Manhattan

Architect:
William A. Boring

Designated:
November 28, 2000

Photo Credits:
Laura Napier

Attempting to improve the social and moral welfare of seamen, the American Seaman's Friend Society opened this, the second of its hotels, as an alternative to the waterfront "dives" and boarding houses frequented by sailors. The building was operated as a hotel with numerous amenities for seamen, as well as a home for impoverished sailors. Surviving crewmembers of the luxury liner Titanic were brought here after the ship sank in April 1912. During the Depression and World War II, destitute seamen were housed and given meals here.

William A. Boring, known for his work on many Ellis Island buildings, designed this social and residential center. Construction, however, would not have been possible without the financial assistance of Olivia Sage, the widow of financier Russell Sage, one of the world's wealthiest, and more important, philanthropic women.

In 1946, the building became a residential and transient hotel. The hotel has changed owners many times since and currently operates as the Hotel Riverview.

Louis A. and Laura Stirn House
1908

79 Howard Avenue
Staten Island

Architect:
Kafka & Lindenmeyr

Designated:
January 30, 2001

Photo Credits:
Rona Chang

Prominently sited on Grymes Hill, with a spectacular view of New York Harbor, the Stirn House is one of the few of its size and type extant on Staten Island. Grymes Hill, originally developed in the 1830s, had become a fashionable residential neighborhood for wealthy German-Americans in the early 1900s.

Composed of a symmetrical center block and flanking dependencies, the house was modeled after an Italian Renaissance villa, carefully decorated with simple arts and crafts details, including iron balconies, polychrome terracotta details and several windows with stained glass roundels.

Louis A. Stirn was a German immigrant who became a prominent silk merchant and importer. His wife, Laura, granddaughter of pioneer bridge builder John Augustus Roebling, was an expert on botany and horticulture, known for her collection of rare plants.

Russell Sage Foundation Building and Annex

1912-1913; penthouse 1922-1923; annex 1930-1931

122-130 East 22nd Street
(a.k.a. 4-8 Lexington Avenue)
Manhattan

Architect:

Grosvenor Atterbury; Penthouse with John A. Tompkins II

Designated:

June 20, 2000

Photo Credits:

Reuben Cox

Olivia Sage, one of the world's wealthiest women and most important philanthropists, launched the Russell Sage Foundation in 1907 with an unparalleled ten-million-dollar donation, creating one of the leading reform social service organizations of the Progressive era. Since the new headquarters building was planned as a memorial to her husband, great attention was given to the design and construction, and funds for the project were ample. Grosvenor Atterbury adapted the sixteenth-century Florentine palazzo form to a twentieth-century office building. The principal facades are clad in rough-cut, red sandstone, punctuated by a patterned assembly of openings.

Granite sculpture panels by Rene Chambellan were added in 1922–26, which express the ideals and goals of the foundation; each in the form of a shield, they represent health, work, play, housing, religion, education, civics, and justice.

The foundation sold its headquarters in 1949 to the Catholic Charities of the Archdiocese of New York. In 1973, the building was converted into apartments.

Hamilton Palace, former Hamilton Theater

1912-1913

3560-3568 Broadway
(a.k.a. 559-561 West 146th Street)
Manhattan

Architect:
Thomas W. Lamb

Designated:
February 8, 2000

Photo Credits:
Christine Osinski

Constructed at the height of vaudeville’s popularity in the United States prior to World War I, this structure was designed by theater architect Thomas W. Lamb. His portfolio featured three hundred theaters around the world, including the Regent and Hollywood Theaters. The Hamilton’s neo-Renaissance style facades feature large, round-arched windows with centered oculi, and is embellished by cast-iron and terra cotta details, including caryatids, brackets, and Corinthian engaged columns.

Entertainment developers, B.S. Moss and Solomon Brill, operated the vaudeville theater in Harlem, until 1928, when the newly-created Radio-Keith-Orpheum (RKO) Radio Pictures, Inc., bought it and installed a sound system, allowing the screening of “talking pictures,” one of New York City’s first such theaters. After RKO closed the Hamilton in 1958, an evangelical church owned the building from 1965 until the mid-1990s.

The original terra-cotta cornice was removed in the 1930s and the theaters marquee in the 1990s. The building has been converted into a department store.

New York Times Building

(Originally the Times Annex)

1912-1913, 1922-1924, 1930-1932

217-247 West 43rd Street

Manhattan

Architect:

Buchman & Fox; Ludlow & Peabody, 1922-1924;

Albert Kahn, Inc., 1930-1932

Designated:

April 24, 2001

Photo Credits:

Tony Gonzales

This building marks the entwined history of Times Square and the newspaper for which it is was named. The New York Times Company first moved its production to a skyscraper on West 42nd Street in 1905, from its building on Printing House Square. An annex was constructed two hundred feet away, on West 43rd Street, with the intention of shifting all production and offices into the new eleven-story building, known as the Times Annex.

In 1922, an eleven-story addition, designed by Ludlow & Peabody in the French Renaissance style, doubled the Annex's capacity. A five-story attic level addition, set back from the street, with a hipped roof was extended to the original building, unifying the structures, and features a seven-story tower capped by a pyramidal roof and lantern.

Officially renamed the New York Times Building in 1942, the structure houses the editorial and business operatives although printing has been moved out of Manhattan. The company is constructing a new headquarters, designed by Italian architect Renzo Piano. The West 43rd Street building was sold to a developer in 2004.

Steinway Hall

1924-1925

109-113 West 57th Street
(a.k.a. 106-116 West 58th Street)
Manhattan

Architect:
Warren & Wetmore

Designation:
November 13, 2001

Photo Credits:
Reuben Cox

Steinway Hall has been an international cultural center since 1925, when it was built for Steinway & Sons, New York City's only remaining piano maker. Originally situated in the 1866 Steinway Hall, near Union Square, the company has occupied the first four floors of the building, as well as the legendary basement showroom, since 1925.

The Columbia Broadcasting System had its beginnings in the penthouse, where William Paley set up a radio studio and broadcast CBS concerts from the recital hall downstairs.

The Manhattan Life Insurance Company owned the building between 1958 and 1980, maintaining its headquarters there until 2001. Steinway and Sons, which continued to rent space throughout this period, reacquired the building in May 1999.

Warren & Wetmore designed the L-shaped, sixteen-story building in the neoclassical style. A four-story colonnaded tower tops the building, peaking in a central campanile-like tower with a pyramidal roof and large lantern. The limestone facade features music-themed ornamentation including a sculptural group by Leo Lentelli and a frieze with portraits of distinguished classical composer-pianists.

Ritz Tower

1925-1927

465 Park Avenue

Manhattan

Architect:

Emery Roth, with Thomas Hastings

Designated:

October 29, 2002

Photo Credits:

Jeremiah Coyle

At the time of its completion, this luxury apartment hotel was the tallest residential building in New York City, and the first to employ the latest skyscraper construction techniques. The hotel provided centralized meal preparation, but no individual kitchens, and therefore was not held to the height restrictions of apartment buildings. Emery Roth, the innovative architect, enlisted the help of Thomas Hastings, who had previously practiced with the late John M. Carrère, to create an Italian Renaissance–inspired facade. The building, constructed of tan brick with a limestone base, is highlighted by terra-cotta ornament. A series of setbacks emphasize its verticality, and it is capped by a slender obelisk.

It is now a cooperatively-owned apartment building. For many years, it housed Le Pavillion, one of America’s earliest and most successful French haute cuisine restaurants, owned by the legendary chef Henri Soulé.

Elizabeth Arden Building

Formerly Aeolian Building

1925-1927

689-691 Fifth Avenue

(a.k.a. 1 East 54th Street)

Manhattan

Architect:

Warren & Wetmore

Designated:

December 10, 2002

Photo Credits:

Peter Wohlsen

Warren & Wetmore combined neoclassical elegance and French Renaissance detailing in the limestone facades of this building.

The upper stories, featuring set backs, some with concave corners, are highly ornamental, with decorative bronze, carved garlands, large urns, an impressive lantern, and a copper pyramidal roof.

Commodore Charles A. Gould, a prosperous steel and iron manufacturer, commissioned this building. He died before its completion, and his daughter later took ownership. The Aeolian Co., a manufacturer of roll-operated musical instruments, made the building its headquarters in 1927. In 1930, the flagship Elizabeth Arden Red Door Salon opened here. Elizabeth Arden (the professional name of Florence Nightingale Graham) emerged as one of the most successful female entrepreneurs in American history, and the Red Door Salon, the first of many, continues to operate at this location. The ground-floor space was

occupied for many years by the I. Miller Shoe Store. It was later known as the thriving home of Gucci, and it now houses the European fashion boutique, Zara.

The Neil D. Levin Graduate Institute of International Relations and Commerce/SUNY,

Formerly Teachers Insurance and Annuity Association, originally William and Helen Martin Ziegler, Jr. House
1926-1927

116-118 East 55th Street
Manhattan

Architect:
William L. Bottomley

Designated:
May 1, 2001

Photo Credits:
Jeremiah Coyle

William L. Bottomley successfully adapted the neo-Georgian style to this town house, which is considered one of his best urban residential works. The beautifully detailed facade of Flemish bond brickwork features a bowed-arched pediment entryway, separated from the sidewalk by a wrought-iron fence with brick pillars. The roof is a steeply pitched gray slate, with dormers, chimneys, and modillioned cornice.

William Ziegler Jr., a successful businessman and head of several organizations for the blind, and his wife, Helen Martin Murphy, lived here until William's death in 1958. The house was converted to office space, when owned by the Teachers Insurance and Annuity Association. TIAA-CREF sold the property to The Neil D. Levin Graduate Institute of International Relations and Commerce, a part of the State University of New York, which will occupy the building in early 2006.

New York Life Insurance Company Building

1926-1927; 1994

51 Madison Avenue
Manhattan

Architect:
Cass Gilbert

Designated:
October 24, 2000

Photo Credits:
Bryan Zimmerman

As much a part of the New York Life Insurance Company identity as their logo, this building was designed to communicate corporate values and stability, and is highly recognizable on the urban skyline. A triumph for architect Cass Gilbert, it is third in a trio of skyscrapers that explore the neo-Gothic style and stepped cubic massing. This marked a general departure from historical revival-style skyscrapers that proliferated in the 1900s, and a push towards Art Deco styled towers of the late 1920s. It is fully clad in stone featuring granite, round arched bays at its base and a six story pyramidal tower which caps the forty-story building.

New York Life, founded as the Nautilus Insurance Company in 1841, constructed an annex at 63 Madison Avenue in 1958–62 and continues operations in both buildings. In 1994, a major renovation project, which included the recladding of the octagonal crown with new gold-toned ceramic tiles, was carried out in preparation for the company's 150th anniversary.

130 West 30th Street Building

1927-1928; 2003

130 West 30th Street
Manhattan

Architect:
Cass Gilbert; CMA Design Studio

Designated:
November 13, 2001

Photo Credits:
Tony Gonzales

This loft building is a strong example of Cass Gilbert’s stylistic versatility and ability to distinguish his buildings within the streetscape. The terra-cotta ornament, imprinted with winged beasts, chariots, hunting scenes, and palm trees, is repeated around the entire building, drawing attention to the setbacks. The geometric motifs of the spandrels highlight the gridded composition of the central section. The stylized designs that decorate the entryway are adapted from ancient Assyrian designs.

The eighteen-story building, which held space for offices, showrooms, and manufacturing use, was constructed by M & L Hess, Inc, a real estate developer, for Salomon J. Manne, a fur trader who started in the industry as a laborer. Manne, a Polish immigrant who fought for workers’ rights, also shared part interest in a box at the Metropolitan Opera with Cass Gilbert.

In 2003, the developer Henry Justin, renamed the manufacturing building the “Cass Gilbert,” and divided it into 45 condominium lofts designed by Alfredo Carballude and Michele Morris of CMA Design Studio.

The Riverside Church

1928-1930

490-498 Riverside Drive and 81 Claremont Avenue
Manhattan

Architects:

Henry C. Pelton and Allen & Collens

Designated:

May 16, 2000

Photo Credits:

Christine Osinski

The skyline of Morningside Heights is marked by Riverside Church's distinctive tower, one of New York's best known religious structures. Harry C. Pelton and Allen & Colleens, the team of architects that constructed the congregation's previous building on the Upper East Side, designed this church, which was funded by its wealthy congregation, including John D. Rockefeller, Jr.

The design combines modern building techniques with French-Gothic styling, loosely based on Chartres Cathedral. Steel-frame construction, which quickened the construction pace, and gave the 392-foot tower enough strength to hold the 72-bell carillon, is concealed behind a limestone facade.

Founding pastor, Henry Emerson Fosdick, was known for his modernist religious theology and, today, the congregation continues to follow his teachings.

240 Central Park South Apartments

1939-1940

240 Central Park South
Manhattan

Architect:
Mayer & Whittlesey

Designated:
June 25, 2002

Photo Credits:
James Kendi

One of the largest luxury apartment complexes built at the time, this building marked a shift in design presaging the post–World War II era. Almost totally lacking in applied ornament, the facade was a clear step away from the Art Deco style, embracing the modernist apartment house. The steel casement windows and concrete, cantilevered balconies are the only interruptions to the orange-brick facade. The elongated rooflines and Amédée Ozenfant’s mosaic, *The Quiet City*, which covers the front entrance, are the only decorative elements added to the otherwise purely structural composition.

The complex is comprised of a twenty-story building, with a central twenty-eight-story tower, facing Central Park at Columbus Circle, and connecting to a fifteen-story building facing 58th Street. These buildings only cover half of the lot, and the open space between, as well as many terraces and a central courtyard, are tastefully landscaped to make this high-

traffic site more comfortable for residential use. Noted residents have included author Antoine de Saint-Exupery, actress Sylvia Miles, and the fictive Lois Lane from the movie *Superman*.

Ridgewood Savings Bank

Forest Hills Branch

1939-1940

107-55 Queens Boulevard

Queens

Architects:

Halsey, McCormack & Helmer

Designated:

May 30, 2000

Photo Credits:

Laura Mircik-Sellers

Founded in 1921, the Ridgewood Savings Bank became popular in the community, and opened a branch in Forest Hills in 1940, hiring noted bank architects Halsey, McCormack & Helmer to design the new structure. The striking classic modern building sits on a triangular lot on the neighborhood artery, Queens Boulevard. The building employs simplified aspects of the Art Deco style, a common trend in this country after 1925. The broad panels of the building are interrupted by convex and concave wall sections. The light-colored limestone facade and bronzed windows highlight the unusual shape of this highly prominent building that remains an active bank.

Rockefeller Guest House

1949-1950

242 East 52nd Street

Manhattan

Architects:

Philip C. Johnson, with Landis Gore

and Frederick C. Genz

Designated:

December 5, 2000

Photo Credits:

Tony Gonzales

This simple yet elegant house reflects the early influence of Mies van der Rohe, an icon of modern architecture. The facade, organized into two distinct sections; the top incorporates structural steel, which creates a grid of six unpolished glass panels, and at ground level a wall of ironspot brick is bisected by a polished wood door.

Built for Blanchette Rockefeller, the wife of John D. Rockefeller 3rd and a major patron of the Museum of Modern Art, it was intended for use as a guest house and gallery for her modern art collection. Johnson's only private residential building in New York City, it was donated to the Museum of Modern Art in 1955, and has had many owners since, including Johnson himself.

He lived in the house during the 1970s. In 1989, it became the first architectural work to be sold at auction by Sotheby's.

J. P. Morgan Chase Bank Building

Formerly Manufacturers Trust Company Building
1953-1954

510 Fifth Avenue
(a.k.a. 2 West 43rd Street)
Manhattan

Architect:
Gordon Bunshaft for Skidmore,
Owings & Merrill

Designated:
October 21, 1997

Photo Credits:
Teresa Christiansen

The former Manufacturers Hanover Trust Company Building, a five-story glass box, was an early example of the International Style design for a bank building. Attempting to communicate the bank's dedication to customers and modern image, the transparent skin invites the casual onlooker inside.

Within the first week of operation, the building drew 15,000 visitors and a barrage of press, confirming that good architecture was an attraction to customers. Other banks followed suit, and glass-fronted buildings were a national trend by the 1960s.

Gordon Bunshaft led a team of architects for Skidmore, Owings & Merrill, producing the design for building's clear glass walls, visibly anchored by thin polished aluminum mullions. The sheer façade includes gray-glass spandrel panels, polished granite facings, and a recessed penthouse for executive offices.

Manufacturers Trust Company merged with Chase Manhattan Bank in 1988; on July 1, 2004, J.P. Morgan Chase was created by the merger of J.P. Morgan Chase & Co. with Banc One Corporation.

Begrish Hall at Bronx Community College

1956-1961

City University of New York,
2050 Sedgwick Avenue
University Heights
The Bronx

Architect:

Marcel Breuer & Associates

Designated:

January 8, 2002

Photo Credits:

Peter Wohlsen

This stunning trapezoidal building is in a cluster of five buildings that Marcel Breuer designed as part of his 1956 master plan for the University Heights campus of New York University (now Bronx Community College). Breuer, an important mid-century modernist, studied architecture at the Bauhaus in Weimar and taught at Harvard University during World War II.

The building's massing is highly expressive of the steeply stepped lecture halls it encloses, creating a dramatic cantilevered building that appears to be taking flight, only touching the ground at the side-wall trusses. The east and west facades are decorated by a variety of geometric figures delineated by channels in the exposed reinforced concrete, and punctured by a few framed windows of different sizes and shapes. Breuer began to explore the expressive vocabulary of concrete, which he continued in his imposing design for the Whitney Museum of American Art.

CBS Building

1961-1964

51 West 52nd Street

Manhattan

Architect:

Eero Saarinen & Associates

Design completed by Kevin Roche

and John Dinkeloo

Designated:

October 21, 1997

Photo Credits:

Tony Gonzales

Eero Saarinen's only skyscraper ever built, arguably achieves his goal of designing the "simplest skyscraper in New York."

Composed of alternating triangular piers of gray granite and stripes of tinted-glass, both five feet wide, the facade appears to open and close as one passes by, visually transforming the structure into a virtual tower of solid stone. Setback in a sunken plaza, this is one of the first towers built according to the zoning laws of 1961, regulations that Saarinen helped to create. The absence of setbacks and the lack of interruption in the facade, achieved by placing entrances on the side streets and concealing commercial tenants behind the uniform tinted glass panels, adds to the structure's massive simplicity.

Saarinen, the son of the distinguished Finnish architect, Eliel Saarinen, is best known for his undulating TWA terminal at JFK International Airport. He did not live to see the CBS Building design fully realized, but his firm's successors, Kevin Roche and

John Dinkeloo, completed the project according to his plans. Now known as one of the country's greatest works of modern architecture, the austere tower remains the corporate headquarters for the CBS television and radio network.

Ford Foundation Building

1963-1967

321 East 42nd Street and
306-326 East 43rd Street
Manhattan

Architect:

Eero Saarinen Associates

(later Kevin Roche John Dinkeloo Associates)

Designated:

October 21, 1997

Photo Credits:

Tony Gonzales

One of New York City's most distinguished post-World War II modern buildings, this forward-thinking design creates an office tower within a 12-story glass cube, while also attending to contextual details that had often been overlooked in the surge of skyscraper construction in Midtown Manhattan. Kevin Roche and John Dinkeloo carefully considered the building site, aligning the roof with the setback of the neighboring tower, and created a scenic approach to the building with the careful placement of the entry and driveway. The facade is composed of glass, mahogany-colored granite, and Cor-Ten weathered steel, encasing a landscaped full height atrium, visible from the street, which is also a designated interior landmark.

Created by automobile manufacturer Henry Ford, and his son Edsel, the Ford Foundation, was once the nation's largest private foundation. They chose to build a highly publicized headquarters, rare for organizations of this type, bringing attention to its initiatives in education, political action, and the arts and sciences. The foundation continues to operate in this stunning building.

Charlie Parker Residence

c. 1849, 1990

151 Avenue B
(a.k.a. Charlie Parker Place)
Manhattan

Architect:
Unknown

Designated:
May 18, 1999

Photo Credits:
Christine Osinski

Charlie “Bird” Parker, the gifted alto saxophonist, lived on the ground floor of this row house from 1950 to 1954. Famous as the inventor of “ bebop” with trumpeter Dizzy Gillespie, Parker had arrived in New York in the 1930s. He leased the garden apartment with his common-law wife, Chan Richardson, and their two children were born here. After 1954, the building had two other notable tenants: painter Franz Kline and sculptor Peter Agostini. Judith Rhodes, a jazz concert producer, acquired the building in 1979 and continues to rent out the apartments.

Restored in 1990, the facade, incorporates Gothic Revival elements, frequently adopted by church designers, but rarely employed for private residences, notably the pointed-arch entranceway, which retains its original wood doors, and the raised trefoil relief below the box cornice.

Phelps Stokes - J. P. Morgan Jr. House

1852-1853, addition 1888, renovated 1905,
renovated 2003-2006

231 Madison Avenue
Manhattan

Architect:
Unknown;
1888 addition, R. H. Robertson; Renzo Piano

Designated:
February 26, 2002

Photo Credits:
Reuben Cox

This freestanding mansion in midtown Manhattan is closely associated with two prominent New York families, and the Pierpont Morgan Library, one of the city's venerated cultural institutions. The Italianate-style house, a reminder of early residential development in Murray Hill, was built in 1852-1853 for Isaac Newton Phelps, as one of three identical houses built in cooperation with his brother John, and William Dodge, a cousin, all partners in the manufacturing, mining and railroad business Phelps, Dodge & Company.

In 1888, Phelps' daughter and son-in-law, Helen and Anson Phelps Stokes, commissioned architect R. H. Robertson to enlarge the house who carefully added some neo-Renaissance detailing, as was popular at the time, while retaining much of original character. When J. Pierpont Morgan purchased the house for his son in late 1904, it was again renovated and the interiors were remodeled. The Pierpont Morgan Library

purchased the house in 1988, incorporating it into its museum and program operations. All the library buildings are currently undergoing renovation, and when they re-open, in 2006, the house will be connected to a central steel-and-glass pavilion designed by Pritzker Prize-winning architect, Renzo Piano – the project includes a new public entrance on Madison Avenue, an enclosed courtyard, a reading room, new auditorium, and galleries.

Pieter Claesen Wyckoff House

Before 1641

5816 Clarendon Road at Ralph Avenue
Brooklyn

Architect:
Unknown

Designated:
October 14, 1965

Photo Credits:
Steven Tucker

The Pieter Claesen Wyckoff House, in the Flatlands section of Brooklyn, is the oldest building in New York State, and one of the oldest wooden structures in this country. The one-story building has a full attic reached by a boxed-in stair. The “ski-jump” curve, or spring eave, of the overhanging roof is characteristic of the Dutch Colonial vernacular. Pieter Claesen was a wealthy landowner and superintendent of Peter Stuyvesant’s estate.

The house stands on land that four men, including Wouter Van Twiller, Stuyvesant’s predecessor as director general of New Netherland, bought in 1636 from the Canarsie Indians. Van Twiller injudiciously put the property in his own name instead of that of the Dutch West India Company; Stuyvesant confiscated the land and turned the farm over to Claesen.

After 1664, Claesen adopted the surname Wyckoff (a combination of wyk, meaning “parish,” and hof, meaning “court”) as a fitting name for a local magistrate. The original homestead remained in the family until 1901. In 1969, the Wyckoff House Foundation donated the house to the City of New York, and it has since been completely restored.

The Plaza Hotel

1905-07

Fifth Avenue and West 59th Street
Manhattan

Architect:

Henry J. Hardenbergh

Designated:

December 9, 1969

Photo Credits:

Michael Kingsford

The celebrated Plaza hotel sits majestically at the corner of Fifth Avenue and West 59th Street overlooking Central Park and Grand Army Plaza. When it opened on October 1, 1907, the Plaza was described quite simply as “the greatest hotel in the world.” Imposing, elegant, and opulent, it was destined to attract a fashionable and affluent clientele.

The Plaza, built at a cost of \$12.5 million—an amazing sum at the time, replaced a smaller hotel. Hardenbergh’s new Plaza was much grander, with 800 rooms, 500 baths, private apartments, public rooms, ten elevators, five marble staircases, and a two-story ballroom.

The Plaza is based stylistically on the French Renaissance chateau. The main facades are organized along the lines of a classical column.

A three-story marble base supports the ten-story white brick shaft. The capital of the building demarcated by a horizontal band of balconies and a heavy cornice, consists of a mansard slate roof with gables and dormers and a cresting of green copper. The facades are unified vertically by recessed central bays and projecting corner towers. Hardenbergh claimed that the site on the park helped to determine the simplicity of his design. In 2005, a small portion of the building was converted to luxury condominium apartments, and several of its restaurants were closed.

Puck Building

1885-86; addition, 1892-93; 1899; renovated, 1983-84

295-309 Lafayette Street
Manhattan

Architects:

Albert Wagner, Herman Wagner;
renovation, Beyer Blinder Belle

Designated:

April 12, 1983

Photo Credits:

Robert Kozma

The Puck Building, originally the home of Puck magazine, occupies the block bounded by East Houston, Lafayette, Mulberry, and Jersey Streets on the edge of Manhattan's old printing district, which centered around the Astor Library. A large statue of Puck stands at the northeast corner.

The building is executed in an adaptation of the German Rundbogenstil. The varying rhythm of the arches, the handsome courses of pressed red brick, and the brick corbels at the cornice combine to create a neat and coherent design. Cast-iron window enframements, statuary, and wrought-iron entrance gates provide an attractive contrast in materials. A porch of paired Doric columns marks the main business entrance. The building was restored in 1983–84.

Puck magazine, founded by caricaturist Joseph Keppler and printer/businessman Adolph Schwarzmann, was equivalent in style and tone to the London-based Punch. The magazine first appeared in German in 1876; an English-language edition was launched the following year. The magazine shut down in 1918. Puck was noted for its comic and satirical writers, most notably Henry Cuyler Bunner, and for its color lithographs. The J. Ottman Lithography Company, which printed these illustrations, was located in the building.

St. Paul's Chapel and Churchyard

1764-66; porch, 1767-68; tower, 1794

Broadway at Fulton Street
Manhattan

Architects:

Church, attributed to Thomas McBean;
tower, James Crommelin Lawrence

Designated:

August 16, 1966

Photo Credits:

Jeanne Hamilton

St. Paul's Chapel is the oldest church building in continuous use in Manhattan. Although it is commonly attributed to Thomas McBean, the chapel may have been designed by Andrew Gautier and others.

Modeled on James Gibbs's famous St. Martin-in-the-Fields in London, St. Paul's Chapel is built of small stone blocks reinforced at the brownstone window surrounds.

George Washington worshiped here for nearly two years, and was officially received in the chapel in 1789 following his inauguration. Brigadier General Richard Montgomery, a Revolutionary War hero, was interred here after his death in 1775. Benjamin Franklin, acting for the Second Continental Congress, commissioned the Italian sculptor Jacques Caffieri to design a memorial in Montgomery's honor, which was erected in 1789.

In 2001, in the aftermath of the collapse of the World Trade Center Towers, St. Paul's opened its doors to rescue workers, offering shelter and solace during many months.

Seagram Building

1956-58

375 Park Avenue
Manhattan

Architects:

Ludwig Mies van der Rohe,
Philip Johnson, and Kahn & Jacobs

Designated:

Exterior, including the Plaza, and first floor interior
October 3, 1989

Photo Credits:

Andrew Garn

The only building in New York City designed by the renowned German-born architect Ludwig Mies van der Rohe, the Seagram Building embodies the quest of a successful corporation to enhance its public image through architectural patronage. The president of Joseph E. Seagram & Sons, Inc., Samuel Bronfman, guided by his daughter, architect Phyllis Lambert, selected Mies van der Rohe to design a company headquarters in commemoration of its centennial anniversary.

The Seagram Building was designed by Mies in collaboration with Philip Johnson. In 1932, Johnson had coauthored (with historian Henry-Russell Hitchcock) *The International Style*, a manifesto for the avant-garde, radical architecture of Walter Gropius, Le Corbusier, and Mies van der Rohe.

The thirty-eight-story tower, which occupies only fifty-two percent of the site, was the first fully modular office tower and featured unobstructed views through the floor-to-ceiling windows. Mies's decision to situate the monumental tower in a broad, elevated plaza (with a radiant heating system to keep it free of ice) was influenced by a movement to revise outdated zoning regulations mandating full-site set-back towers. The tranquility of the plaza extends into the first-floor lobby, designed by Johnson.

Solomon R. Guggenheim Museum and Interior

1956-59; addition and renovation, 1989-92

1071 Fifth Avenue

Manhattan

Architects:

Frank Lloyd Wright; addition and renovation,
Gwathmey Siegel & Associates

Designated:

Exterior and interior,
August 14, 1990

Photo Credits:

Courtesy the Solomon R. Guggenheim Museum

Frank Lloyd Wright's startlingly original, nautilus-shaped masterpiece was conceived with Solomon R. Guggenheim's desire to find a permanent home for his equally radical collection of European works of art. In the years between the world wars, Guggenheim, a precious-metals mining magnate, amassed a vast collection of avant-garde works by such artists as Vasily Kandinsky, Piet Mondrian, Joan Miró, and Laszlo Moholy-Nagy. Guggenheim's adviser on abstract art was Hilla Rebay, a French abstract artist who worked to convert her benefactor's enthusiasm for abstract painting into a revolutionary institution of modern art that would in addition offer studio and exhibition space to young artists.

In 1943, Rebay convinced Guggenheim to commission Frank Lloyd Wright, the nation's most celebrated architect, to design a museum. Based on his concept of an organic architecture replicating nature's holistic structures, Wright at first proposed

a ziggurat-like building. Sixteen years elapsed between Wright's first vague evocation of an atmosphere appropriate to Guggenheim's art and the opening.

A ten-story, grid-patterned limestone annex by Gwathmey Siegel & Associates was opened in 1992.

Chrysler Building

1928-30

405 Lexington Avenue
Manhattan

Architect:

William Van Alen

Designated:

Exterior and interior,
September 12, 1978

Photo Credits:

Michael Kingsford

The Chrysler Building, a stunning statement in the Art Deco style, embodies the romantic essence of the New York skyscraper. Built for Walter P. Chrysler, it was “dedicated to world commerce and industry.” For a few months, until the completion of the Empire State Building in 1931—the 1,046-foot structure was the tallest building in the world.

Chrysler himself took credit for suggesting that the building be taller than the 1,024 1/2 foot Eiffel Tower; he also allegedly urged Van Alen to win the race to build the world’s tallest building. Van Alen’s rival and former partner, H. Craig Severance, was constructing the Bank of Manhattan with the aim of making that the world’s tallest building. Severance added a fifty-foot flagpole to his project, hoping to top Van Alen’s design by 2 feet. Van Alen had kept secret his design for the 185-foot Chrysler spire, which clandestinely assembled and raised into position by a 20-ton derrick through a fire tower in the center of the

building, then riveted into place; the whole operation took about ninety minutes.

The ornamentation of the Chrysler Building is justly famous. A procession of idealized automobiles in white and gray brick, with mudguards, hubcaps, and winged radiator caps of polished steel, spans the frieze above the twenty-sixth floor of the facade. Other levels of the building also show automobiles, eagles, acorns, and gargoyles, all made of stainless steel.

Brooklyn Bridge

1867-83

East River from City Hall Park,
Manhattan, to Cadman Plaza,
Brooklyn

Architects:

John A. Roebling,
Washington A. and Emily Roebling

Designated:

August 24, 1967

Photo Credits:

Laura Napier

The first to span the East River, the Brooklyn Bridge is the most picturesque of all the bridges in New York City. Embodying the ingenuity of the American spirit, the bridge tied two shores and united two cities. Its awesome stone towers and the elegant sweep of the cables have inspired more painters, poets, and photographers than any other bridge in America.

This great structure was the largest suspension bridge in the world from the time of its completion in 1883 until 1903, spanning 1,595 feet and rising 135 feet from the river below. The construction took sixteen years and claimed more than twenty lives. Although the project was conceived and designed by John A. Roebling, he died from a construction injury prior to its completion. His son, Washington A. Roebling, took over the project, and with the help of his wife, Emily, (after he, too, sustained construction injuries,) saw it through.

The cablework is strung across two stone towers and is anchored at both sides by an inventive system of supports embedded in stone. Among the significant engineering feats that marked its construction was the pulley-and-reel system that made it possible to weave the enormous supporting cables.

St. Patrick's Cathedral

Cathedral, rectory, 1858-88; archbishop's residence, 1882; parish house, 1884; lady chapel, 1900-08

Fifth Avenue between 50th and 51st Streets
Manhattan

Architects:

Cathedral, rectory, and cardinal's residence, James Renwick, Jr.; lady chapel, Charles T. Mathews

Designated:

October 19, 1966

Photo Credits:

Michael Stewart

The largest Catholic cathedral in the United States, St. Patrick's stands as a monument to the faith of New York City's immigrant Irish population of the mid-nineteenth century.

Two identical towers rise 330 feet from the entrance facade on Fifth Avenue. Completed in 1888, the spires are decorated with foliated tracery which recurs in the rose window (designed by Charles Connick), and is surmounted by a gable and flanked by pinnacles. The transept doors also echo these motifs. The cruciform plan is oriented, in the traditional manner, to the east; the Lady Chapel was inspired by thirteenth-century French Gothic, complementing Renwick's somewhat heavier, English masses.

The Gothic Revival cathedral, Archbishop's Residence, and Parish House were designed by James Renwick, Jr. Distinctly American in its eclecticism and adaptation to New York's gridded street plan, St. Patrick's recalls the elements of the English, French, and German styles that inspired it.

St. Patrick's was formally opened in 1879. Today, St. Patrick's is the seat of New York's Roman Catholic archdiocese, and the place of worship for between 5,000 and 8,000 people each Sunday.

Carnegie Hall

1889-91; addition, 1894-96; restored, 1986, 2003

57th Street at Seventh Avenue

Manhattan

Architects:

office wing, William B. Tuthill;

James Stewart Polshek & Partners

Designated:

June 20, 1967

Photo Credits:

Michael Stewart

Andrew Carnegie, one of America's best-known industrialists and philanthropists, was, by the time of his death in 1919, the epitome of the self-made man. From humble origins in Scotland, and modest beginnings in America as a bobbin boy in a cotton mill, through his spectacular career as an industrial magnate, Carnegie kept sight of the need for intellectual and artistic self-improvement. Totally self-educated, he frequented theaters and concert halls assiduously and sought out the company of intellectuals.

On May 13, 1890, the cornerstone was laid to the strains of music from Wagner's *Das Rheingold*. Originally called, quite modestly, Music Hall, Carnegie Hall officially opened on the evening of May 5, 1891, with the American premiere appearance of Peter Ilich Tchaikovsky.

Carnegie Hall reopened in December 1986, after a major renovation. Included in that renovation was the rebuilding of the stage ceiling, whose legendary hole, created during the filming of Carnegie Hall in 1946 and masked by canvas and curtains ever since, had purportedly contributed advantageously to the hall's acoustics. In 2003, the opening of Zankel Hall completed Andrew Carnegie's original vision of three performance halls under one roof.

Rockefeller Center

1931-55

West 48th to West 51st Streets between Fifth and Sixth Avenues
Manhattan

Architects:

Hood, Godley & Fouilhoux; Corbett, Harrison & MacMurray;
Reinhard & Hofmeister; Carson & Lundin

Designated:

Exterior of entire complex,
April 23, 1985

Photo Credits:

Michael Stewart

Rockefeller Center is the single greatest civic gesture of twentieth-century New York architecture. Its unprecedented scope, visionary plan, and brilliant integration of art and architecture have not been equaled. Initiated as a project to create a new home for the Metropolitan Opera Company, it was completed as an exclusively commercial project by John D. Rockefeller Jr., after the stock market crash of 1929 forced the opera's withdrawal.

The complex originally extended just over three full city blocks, from 48th to 51st Streets between Fifth and Sixth Avenues.

The architecture and the public spaces of Rockefeller Center are further enhanced by the works of art that were incorporated from the start. The statues of Atlas at the International Building, and Prometheus in the Sunken Plaza, the tympanum panel of Wisdom at 30 Rockefeller Plaza, and the sculptural elements

that terminate the vertical stone piers at the bases, all combine to animate the exteriors of what might otherwise be austere compositions.

New York Public Library

Main Branch 1898-1911; renovated, 1980s -present

476 Fifth Avenue at 42nd Street
Manhattan

Architect:
Carrère & Hastings;
renovation, Davis Brody Bond

Designated:
Exterior and interior
January 11, 1967

Photo Credits:
Michael Stewart

The New York Public Library was established in 1895, a consolidation of the Astor and Lenox libraries through a generous bequest of Samuel J. Tilden, former governor of New York. An open competition was held in 1898 among the city's most prominent architects to design its building. Thomas Hastings of Carrère & Hastings submitted the winning design, and the cornerstone was laid in 1902.

Hastings's design was selected as much for its striking eighteenth-century French elevations as for its plan. Built of white Vermont marble, the Fifth Avenue facade is characterized by a contrast between finely executed detailing and broad, unrelieved surfaces.

Four artists collaborated on the exterior sculpture; E. C. Potter created the now celebrated lions, "Patience" and "Fortitude".

An extensive renovation program was begun in the 1980s. The vast main reading room (78 by 297 feet and 51 feet high) was restored and enhanced with the latest technology through a generous gift from Sandra Priest Rose and Frederick Phineas Rose. More than thirty firms, each with a particular specialty, participated in the project. A complete exterior restoration is underway.

Brooklyn Museum

1895-1915; altered, 1934-35; 2004

200 Eastern Parkway
Brooklyn

Architects:
McKim, Mead & White;
new entrance, pavilion and plaza
Polshek Partnership

Designated:
March 15, 1966

Photo Credits:
Richard Barnes
Only the central block of an ambitious McKim, Mead & White

design was built during the initial phase of construction completed in 1915. The Eastern Parkway elevation was originally dominated by a monumental staircase, but the stairs were removed in 1935.

A new entrance pavilion and plaza designed by the Polshek Partnership, as a contemporary interpretation of that form, opened in 2004. Sheltered within a glass and steel pavilion, the new lobby fans out in an arc that defines a significant outdoor gathering space.

It is a foil to the Beaux-Arts facade, which retains its impressive six-column entrance portico, with a heavy Roman entablature, cornice, steep pediment filled with sculpted figures, and rich ornament. Thirty heroic statues stand on the cornice on each side of the portico, joined by two female figures by Daniel Chester French representing Manhattan and Brooklyn; these

were moved to the museum in 1964 from the Manhattan Bridge during a roadway improvement plan.

Bryant Park Hotel

Formerly American Standard Building,
originally the American Radiator Building
1923-24; 2001

40 West 40th Street
Manhattan

Architect:
Raymond M. Hood

Designated:
November 12, 1974

Photo Credits:
Michael Stewart

Raymond M. Hood established himself as one of the foremost

architects in the United States with this, his first major
commission in New York. Although the massing, setbacks, and
Gothic ornament were not unusual architectural features in the
1920s, the black brick and gilded terra-cotta ornament startled
both the profession and the public.

This color combination was not present in the original design,
and was added only after ground had been broken in early
1923. The black brick is particularly successful, giving the
skyscraper a unified, slablike effect, much admired at the time
of its completion. A similar effect had been achieved best by
Louis Sullivan by the use of unbroken vertical piers; Hood
created the same result through color and unaccented mass.

Hood set the main body of the tower back from the east and

west party walls, thus ensuring that the structure would always
appear as a lone tower despite later construction of tall buildings
in the area.

Castle Clinton

1807-11

The Battery
Manhattan

Architects:
Lt. Col. Jonathan Williams
and John McComb, Jr.

Designated:
November 23, 1965

Photo Credits:
Steven Tucker

Castle Clinton once promised great security to Manhattan,

although none of its twenty-eight guns were ever fired in battle. Originally, three hundred feet from the tip of the island and connected by a causeway, the fort has since been incorporated into Manhattan by landfill. The rock-faced brownstone structure, designed by John McComb, Jr., is a formidable presence, with massive walls measuring eight feet thick at the gun ports. The more refined rusticated gate reflects the influence of French military engineer Sébastien de Vauban.

After the federal government ceded the fort to the city in 1823, it was converted to Castle Garden, a fashionable gathering place, hosting social events, notably Jenny Lind's 1850 American debut. In 1855, it became an immigrant landing depot, processing more than 7.5 million people. The federal government recognized Castle Clinton as a National Monument in 1946; it has since been under the jurisdiction of the National Park Service. It stands today as an outstanding example of nineteenth-

century American military architecture and as a testament to the rich cultural patrimony of Lower Manhattan.

Central Park

1857-present

Fifth Avenue to Central Park West,
59th Street to 110th Street
Manhattan

Architects:
Frederick Law Olmsted
and Calvert Vaux

Designated:
Scenic landmark,
April 16, 1974

Photo:
Steven Tucker
America's first great planned public park, Central Park

masterfully integrates landscape and architectural elements, and reflects the foresight of its mid-nineteenth-century proponents.

When, in the mid-nineteenth century, urban growth and an outbreak of cholera prompted concerned New Yorkers to articulate the need for an open space and relief from the pressures of urban life. Originally envisioned along the East River, the park was moved west because of the opposition of East Siders, and the 843 acre site was purchased in 1856.

The Board of Park Commissioners announced a competition for the park's design, and Frederick Law Olmsted and Calvert Vaux's Greensward Plan was selected. It proposed a seemingly unrestricted garden landscape, suggestive of the Romantic garden so popular in eighteenth-century England.

Central Park's true genius resides in its careful integration of

landscape and architectural elements that direct and enhance the visitor's experience. Each of the circuit routes, for example—pedestrian walks, bridle paths, sunken transverse roads, and a circular loop—is visually and physically distinct from the others. Where routes cross, a series of underpasses and overpasses, nearly all different, permits a continuous traffic flow without the need for intersections.

City Hall

1803-12; restored, 1954-56; 1956-98; 2003

Broadway at City Hall Park
Manhattan

Architects:
John McComb, Jr.
and Joseph F. Mangin

Designated:
Exterior, February 1, 1966
Interior, January 27, 1976

Photo Credits:
Christine Osinski

City Hall ranks among the finest architectural achievements of

its period in America. The exterior is a blend of Federal and French Renaissance styles; the interior, dominated by the cylindrical, domed space of the Rotunda, reflects the American Georgian manner. Serving today—as it has since 1812—as the center of municipal government, City Hall continues to recall the spirit of the early years of the new Republic, when both the nation and the city were setting forth on new paths.

The building, which Henry James described as a “divine little structure,” actually New York’s third city hall, is the result of the successful collaboration of John McComb Jr., the first American-born architect and Joseph Mangin, a French émigré.

At the time of City Hall’s construction, no one expected the city to extend north of Chambers Street. To cut costs, only the front and side facades were covered in marble; the rear received a less dignified treatment in New Jersey brownstone. It was at the top

of this staircase, just outside the Governor’s Room, that the body of Abraham Lincoln lay in state on April 24 and 25, 1865. Although repeatedly threatened with demolition, City Hall stands within its park, beautifully restored and maintained.

Columbia University

Low Memorial Library
1895-97

West 116th Street between Broadway and Amsterdam Avenues
Manhattan

Architects:
McKim, Mead & White

Designated:
Exterior, September 20, 1966
Interior, February 3, 1981

Photo Credits:
Nathaniel Feldman

Columbia University, chartered in 1754 by King George II as

King's College, is the oldest college in New York State. In 1894, Charles Follen McKim of McKim, Mead & White drafted a master plan for the university's new Morningside Heights campus. McKim's design was a significant departure from the Collegiate Gothic style that was widely preferred for academic designs in the nineteenth century, and it was chosen precisely for its monumental classical forms derived from principles that he had learned at the Ecole des Beaux-Arts in Paris.

The Low Memorial Library was the first building erected. Situated on a slight rise, this gray Indiana limestone structure is planned as a Greek cross. Compared with later Beaux-Arts-inspired structures, there is little ornament. The chief architectural effect derives from the proportions of the powerful masses. It has one of the finest intact Beaux-Arts interiors in New York, which revolves around a magnificent octagonal hall covered by an imposing dome. Seth Low, who was president of

the university from 1890 to 1901 and subsequently mayor of New York, gave the library in honor of his father, Abiel Abbot Low, a merchant in the China Trade.

The Flatiron Building

1902; 1991; 2002

Broadway and Fifth Avenue at 23rd Street
Manhattan

Architects:
D.H. Burnham & Co.

Designated:
September 20, 1966

Photo Credits:
Laura Napier

The Flatiron Building, one of New York's most distinguished and

eccentric skyscrapers was designed by D. H. Burnham & Co. of Chicago. Because of its triangular shape—determined by its site at the confluence of Broadway and Fifth Avenue—the building soon became widely known as the Flatiron. It was one of the earliest buildings in the city to be supported by a complete steel cage; the non-visibility of its advanced structural support system, coupled with its soaring 285-foot height, created much skepticism among New Yorkers, who feared that high winds would topple it. When the building was viewed from uptown, the impression of fragility was increased by the remarkable, six-foot-wide apex at the crossing of Broadway and Fifth.

Its lyrical, romantic, and often haunting quality has provided inspiration to such photographers as Edward Steichen and Alfred Stieglitz.

Despite initial public resistance, the Flatiron Building was an

immediate success. Legend has it that the downdrafts generated by the tower and its location (supposedly the windiest corner in the city) created an even more agreeable spectacle—the billowing skirts of female passersby; the expression “twenty-three skiddoo” reputedly derived from the shouts of policemen posted at the corner to clear the gawkers.

Grand Central Terminal

1903-13; restored 1994-98

71-105 East 42nd Street
Manhattan

Architects:

Reed & Stem and Warren & Wetmore;
restoration, Beyer Blinder Belle

Designated:

Exterior, September 21, 1967
Interior, September 23, 1980

Photo Credits:

Michael Stewart

Grand Central Terminal, one of the great buildings in America,

has been a symbol of New York City since its completion in 1913. It combines distinguished architecture with a brilliant engineering solution, accommodating under one roof a vast network of merging railway lines and the needs of the 400,000 people who pass through each day. This monumental building functions as well in the twenty-first century as it did when built.

Its style represents the best of the French Beaux-Arts—generously scaled spaces, imposing architecture, and grandly conceived sculptural decoration. Covering the vault of the central hall is a magnificent zodiac mural by Paul Helleu. Grand Central also operates as a modern urban nerve center. So extensive is the series of connections to nearby office buildings that many commuters can go to work without going outdoors.

The U.S. Supreme Court upheld the city's right to declare the

building a landmark in 1978, thereby ending plans to place a huge tower over the concourse. Grand Central Terminal will continue, in its original state, to monitor and mirror the pulse of New York City. The spectacular building was restored in 1994–98 by Beyer Blinder Belle.

Grace Church Complex

Grace Church School Memorial House
1882-83

94-96 Fourth Avenue
Manhattan

Architect:
James Renwick, Jr.

Designated:
February 22, 1977

Photo Credits:
Steven Tucker

The Grace Church complex is a remarkably coherent Gothic

Revival ensemble, even though its building history spans sixty years. In 1843, architect James Renwick, Jr., received the commission for the new Grace Church and Rectory on the site north of the Astor estate, which was purchased from Renwick's uncles, Henry and Elias Brevoort. Renwick himself was a lifelong member of the congregation. Grace Memorial House, now Grace Church School, was donated to Grace Church by the Hon. Levi P. Morton, who was vice president of the United States under Benjamin Harrison, as a memorial to his wife.

The building was designed by Renwick in accord with the Gothic Revival architecture of the existing Rectory, which uses corner buttresses with pinnacles, gables decorated with Gothic details such as crockets and finials, and pointed-arch windows. Renwick's mastery of Gothic architecture at such a young age—he was twenty-three when he was given the Grace Church commission—is especially remarkable considering he designed

the church without ever having been to Europe, or seen a Gothic edifice first hand.

E.V. Haughwout Building

1857; 1995

488-492 Broadway
Manhattan

Architect:

John P. Gaynor; iron components by Daniel D. Badger;
restoration, Joseph Pell Lombardi

Designated:

November 23, 1965

Photo Credits:

Jennifer Williams

The Haughwout Building is an outstanding example of early

cast-iron commercial architecture. Designed in 1857 by J. P. Gaynor and built by Daniel D. Badger of Architectural Iron Works, it was originally designed as a department store that sold cut glass, silverware, clocks, and chandeliers, and it was the first building to have an Otis passenger elevator equipped with a safety device (patented 1861).

The five-story building elegantly displays the Venetian palazzo style that was gaining popularity as a mercantile idiom in the 1850s and 1860s. The Haughwout Building represented the state of the art in architectural design when it was built. Not only was it made from a very new building material—easier to use and more economical than traditional stone—but it was also bold in design; its Italianate style was considered avant-garde, since it consciously rejected the conservative Greek Revival manner often adopted for government buildings.

In 1995, after years of neglect, the building was splendidly

restored and the facades repainted their original color.

Hearst Magazine Building

1927-28; 2006

951-969 Eighth Avenue
Manhattan

Architects:

Joseph Urban and George B. Post & Sons;
Lord Norman Foster and Partners

Designated:

February 16, 1988

Photo Credits:

Steven Tucker

Planned as the centerpiece of publisher William Randolph

Hearst's Plaza, this building is the sole surviving component of a grand scheme that collapsed because of the Depression and Hearst's own speculative and extravagant real estate ventures. Hearst had moved to New York in 1895, seeking national prominence in politics.

He followed a pattern of buying blocks and abandoning plans until 1921, when he finally bought the largest lot in the area "for the headquarters of his eastern enterprises," which ultimately became the site of the International Magazine Building.

It was created by noted architect, and theater and stage designer, Joseph Urban as a base for a projected, but never-completed, skyscraper. Urban's design is itself a theatrical tour de force, recalling the grandiosity of World's Fair architecture. Placed atop pylons, figures by German sculptor Henry Kreis dramatically

break through a continuous second-story balustrade and are further accentuated by columns rising behind them. A 42-story addition on top of the building, designed by Lord Norman Foster and Partners, is scheduled for completion in 2006.

Little Red Lighthouse

Formerly Jeffrey's Hook Lighthouse
1880; moved to current site and reconstructed, 1921

Fort Washington Park
Manhattan

Architect:
U.S. Light House Board, original construction;
reconstruction, U.S. Bureau of Lighthouses

Designated:
May 14, 1991

Photo Credits:
Timothy Dlyn Haft

Formerly the North Hook Beacon at Sandy Hook, New Jersey,

the Little Red Lighthouse is the only one on the island of Manhattan. The forty-foot cast-iron conical tower was erected in 1880, and was moved to its current site in 1921 as part of a project to improve navigation on the Hudson River. The lighthouse, with a flashing red light and a fog signal, was in operation from 1921 to 1947, and became widely known through a celebrated 1942 children's book, *The Little Red Lighthouse and the Great Gray Bridge*, by Hildegard H. Swift.

In 1931, the usefulness of the lighthouse was diminished by the construction, almost directly above it, of the George Washington Bridge; an aeronautical beacon was placed on the bridge in 1935. In 1979, the lighthouse was added to the National Register of Historic Places.

Manhattan Bridge Approach

1909-16

Manhattan Bridge Plaza
Bounded by the Bowery and Canal,
Forsyth, and Bayard Streets
Manhattan

Architects:
Carrère & Hastings

Designated:
May 10, 1968

Photo Credits:
Steven Tucker

The Manhattan Bridge was the fourth to span the East River.

The monumental arch and colonnades on the Manhattan side were designed by Carrère & Hastings. The arch is of light gray rusticated granite and its semicircular vaulting is richly coffered with rosettes and carved borders. The heavy cornice is surmounted by a balustrade with classical motifs, as is the colonnade. Originally, the approach had ornate sculptural decoration by Carl A. Heber and a frieze panel—called The Buffalo Hunt—by Charles Gary Rumsey. On the Brooklyn side were pylons with statues representing New York and Brooklyn by Daniel Chester French; these are now installed at the Brooklyn Museum.

In 1913, the commissioner of the Department of Bridges

proposed building a grand boulevard to link the Brooklyn and Manhattan Bridges in Manhattan. This boulevard was never developed; the arch and colonnades are all that remain of the original approach plan.

Municipal Building

1907-14

1 Centre Street
Manhattan

Architects:
McKim, Mead & White/ William Mitchell Kendall

Designated:
February 1, 1966

Photo:
Steven Tucker

In undertaking the design of the Municipal Building, McKim,

Mead & White departed substantially from its usual practice. McKim in particular disliked designing tall buildings, which he felt were inevitably clumsy; moreover, their size conflicted with his vision of the city as a continuum of low-rise development punctuated by large public spaces and grand civic structures. The Municipal Building was the firm's first skyscraper; it reflects not so much a change in the original partners' attitudes as the influence of younger partners, particularly William Mitchell Kendall, who designed this structure.

Kendall's first studies date from 1907–8, and the design changed very little over the course of development and construction. The turrets and dome at the top derive from three of the firm's earlier projects: the Rhode Island State Capitol, White's towers for Madison Square Garden (now demolished), and their Grand Central Terminal project, which was never built. The Federal-style elements refer to Mangin & McComb's nearby

City Hall. The Municipal Building influenced many later twentieth-century designs, including Albert Kahn's General Motors Building in Detroit, Carrère & Hastings's Tower of Jewels at the Panama Pacific Exposition in San Francisco (1915), and the main building at Moscow University (1949).

The roadway through the base, now closed, and the plaza that joined the newly completed IRT subway station to the entrances demonstrated sensitivity to the requirements of the modern city.

The Parachute Jump

1939

Southwest corner of the block between Surf Avenue, the Riegelmann Boardwalk, West 16th Street, and West 19th Street, Brooklyn; moved to present site by architect Michael Marlo and engineer Edwin W. Kleinert, 1941

Inventor, Commander James H. Strong
Engineers, Elwyn E. Seeyle & Company

Designated:
May 23, 1989

Photo Credits:
Richard Cappelluti

Originally erected for the 1939–40 New York World’s Fair held

in Flushing Meadows, Queens, the Parachute Jump was inspired by the growing popularity of civilian parachuting in the 1930s. It was invented by Commander James H. Strong, who received a patent for his design in 1936. Although intended for military purposes, enthusiastic civilian interest during testing prompted Strong to adapt his device for amusement: he added auxiliary cables to hold the chutes open and prevent them from drifting. The Parachute Jump was surpassed in height only by the Trylon, the famous 610-foot, needle-like symbol of the fair.

Following the close of the fair in October 1940, the jump was purchased by the Tilyou Brothers and moved to their Steeplechase Park at Coney Island. Leased to an amusement operator, the jump continued to operate until 1968. Still in sound structural condition, the jump remains a prominent feature of the Brooklyn skyline and a reminder of simpler pleasures of the past. The 262-foot steel tower, reinforced and repainted in

2003, still has “significant challenges” making the possibility of resuming the parachute rides unlikely, according to the Coney Island Development Corporation. A design competition for its reuse is underway: the plan is to build a small restaurant, souvenir shop, and space for exhibitions and events.

Federal Hall National Memorial

1834-42

28 Wall Street
Manhattan

Architects:

Ithiel Town, Alexander Jackson Davis,
Samuel Thompson, William Ross; John Frazee

Designated:

Exterior, December 21, 1965

Interior, May 27, 1975

Photo Credits:

Andrew Garn

Rich in historical associations, Federal Hall National Memorial

occupies the site of New York's second city hall. Remodeled and enlarged in 1789 by the expatriate French architect Pierre L'Enfant, this city hall was renamed Federal Hall and served as the seat of the federal government until 1790. It was here, on the balcony, that George Washington took the oath of office as first president of the United States on April 30, 1789.

The present building on the site, Federal Hall National Memorial, was built between 1834 and 1842 as the U.S. Custom House. The original design of the marble building was a product of the partnership of Ithiel Town and Alexander Jackson Davis, two of New York's most influential early-nineteenth-century architects. In 1862, the building became the U.S. Sub-Treasury and from 1920 to 1939, it housed a variety of federal offices. In 1939, the building was taken over by the National Park Service in conjunction with the Federal Hall Memorial Associates.

Renamed Federal Hall National Memorial in 1955, the former

Custom House/Sub-Treasury is now a museum devoted to early American and New York history, as well as a center for civic functions.

Sidewalk Clock

522 Fifth Avenue
1907

522 Fifth Avenue
Manhattan

Maker:
Seth Thomas Clock Company

Designated:
August 25, 1981

Photo Credits:
Bill Wallace

convenience, cast-iron street clocks were generally installed for advertising purposes. Introduced in the 1860s, they were available from catalogues and sold for about \$600. A merchant often painted the store's name on the clock face and installed the timepiece in front of his store to attract passersby.

Manufactured in 1907 by the Seth Thomas Clock Company, the clock at 522 Fifth Avenue originally stood on Fifth Avenue and 43rd Street, in front of the American Trust Company. When that bank and the Guaranty Trust Company merged in the 1930s, the clock was moved one block north to its present location. The nineteen-foot-tall clock features a fluted post and classically inspired ornamented base.

753 Manhattan Avenue, Brooklyn,
30-78 Steinway Street, Queens,
200 Fifth Avenue, Manhattan, and
783 Fifth Avenue, Manhattan.

Although they enhance the cityscape and provide a public

Other clocks can be seen at:

Statue of Liberty National Monument

design begun, 1871; constructed, 1875-86; restored, 1982-86

Liberty Island
Manhattan

Designers:

Statue, Frédéric-Auguste Bartholdi; pedestal, Richard Morris Hunt; internal bracing, Gustave Eiffel; restoration, Swanke Hayden & Connell

Designated;

September 14, 1976

Photo Credits:

Bill Wallace

The Statue of Liberty has welcomed millions of immigrants to

the New World, and has become known, worldwide, as the quintessential American monument. The idea for the statue was born in France, where in the constrained climate of the Second Empire, America was seen as the embodiment of liberty and republicanism. Edouard-René Lefebvre de Laboulaye, a scholar of American history, first suggested the statue at a dinner in 1865: “If a monument to independence were to be built in America, I should think it very natural if it were built by united effort... a common work of both nations.” Frédéric-Auguste Bartholdi, an eminent French sculptor, was present at the gathering and soon began collaborating with de Laboulaye on the project.

Bartholdi set sail for New York in the summer of 1871. He arrived armed with instructions to study America and to propose a joint monument to liberty. He chose the site—Bedloe’s Island (renamed Liberty Island in 1956) in New York Harbor—and by the time he returned to France in the fall, the

program of his monument was settled. One contemporary historian described it as “a sublime phrase which sums up the progress of modern times: Liberty Enlightening the World,” represented “by a statue of colossal proportions which would surpass all that have ever existed since the most ancient times.”

Fifteen years later, on October 28, 1886, the statue was unveiled to the American people. A century later, on October 28, 1986, Liberty was rededicated after an ambitious renovation financed by the American public, restored her to her youthful glory.

Theodore Roosevelt Birthplace National Historic Site

1848; reconstructed, 1923

28 East 20th Street
Manhattan

Architects:
Unknown; reconstruction, Theodate Pope Riddle

Designated:
March 15, 1966

Photo Credits:
Steven Tucker

The original of this handsome town house was built in 1848

and demolished in 1916. In 1923, Roosevelt's boyhood home was replicated by Theodate Pope Riddle, one of the first women architects in the United States. Decorative balcony and railings, entrance door with transom above and a delivery entrance under the stoop, Gothic Revival blind arcade-supported cornice, and drip moldings above the windows and front door are typical of the brownstone houses on 20th Street built during the mid-nineteenth century. A fourth story with dormers and a slate-shingled mansard roof crown the building.

A descendant of one of the old Dutch families of Manhattan, Theodore Roosevelt is the only native of New York City to be elected president. In 1919, a few months after Roosevelt's death, the Woman's Roosevelt Memorial Association (later to merge with the Roosevelt Memorial Association) bought it and the adjoining house where Roosevelt's uncle lived (number 26). The two buildings were demolished and the present building

reconstructed by Riddle. In 1962, the house was named a National Historic Site, and today it is administered by the National Park Service as a museum.

U.S. Custom House

1907; 1980s

Bowling Green
Manhattan

Architect:
Cass Gilbert; restoration, Ehrenkrantz & Eckstut

Designated:
Exterior, October 14, 1965
Interior, January 9, 1979

Photo Credits:
Andrew Bordwin

The Custom House, built at the lowest point of land in

Manhattan, on what was once the shore of the Battery, dominates the soaring contemporary towers that surround it. Though only seven stories high, the building is vast and monumental, enclosing a volume of space said to be fully a quarter of that of the Empire State Building.

Cass Gilbert's building was erected on the site of a much earlier custom house, destroyed by fire in 1814. Tariffs on imported goods were a major source of revenue for the federal government in the days before taxes on income and corporations. As New York developed into America's largest port, the U.S. Custom Service acquired increasingly larger buildings. In 1892, the U.S. Treasury chose Gilbert, over twenty other architects, in a competition for the design of the new Custom House.

In 1973, the U.S. Custom Service left the building for larger

quarters. An extended period of restoration under the direction of Ehrenkrantz & Eckstut followed. On 30 October 1994, one of three locations of the Smithsonian National Museum of the American Indian opened at the U.S. Custom House as the George Gustav Heye Center. The museum features year-round exhibitions that present the diversity of the Native peoples of the Americas.

Woolworth Building

1911-13; 1980s

233 Broadway
Manhattan

Architect:
Cass Gilbert

Designated:
Exterior and interior,
April 12, 1983

Photo Credits:
Steven Tucker

The Woolworth Building is one of the most famous skyscrapers

in the United States. Designed by Cass Gilbert and completed in 1913, it was the tallest building in the world until the Chrysler Building topped it in 1929. In terms of height, profile, corporate symbolism, and romantic presence, this graceful, Gothic-style tower became the prototype for the great skyscrapers that permanently transformed the skyline of New York City after World War I.

The Woolworth Building was commissioned in 1910 by Frank Winfield Woolworth, proprietor of a multimillion-dollar international chain of five-and-ten-cent stores. For the headquarters of his vast empire, Woolworth wanted a building that reflected not only his personal success, but also the new twentieth-century phenomenon of mass commerce. Gilbert's building attained these goals, and at its inauguration, Woolworth nicknamed the building the "Cathedral of Commerce."

TWA Terminal A, formerly Trans World Airlines Flight Center

1956-62; 2008

John F. Kennedy
International Airport
Queens

Architects:
Eero Saarinen & Associates
(completed by Kevin Roche)

Designated:
Exterior and interior,
July 19, 1994

Photo Credits:
Eric C. Chung
For its new Idlewild Airport (now John F. Kennedy International

Airport) terminal, TWA hired Eero Saarinen to design a building worthy of its highly visible site. Dissatisfied with the restrictive minimalism of the International Style, Saarinen saw each of his designs as a unique application of architectural technology. His often monumental designs (including the St. Louis Gateway Arch, Dulles International Airport, and the CBS Headquarters) are distinctive, organic, and integrated with their surroundings. Saarinen died while the TWA terminal was under construction, and his associate, Kevin Roche, completed the project.

The terminal is Saarinen's spatial rendering of "the sensation of flying." Through the use of soaring, sculpted organic forms, he created a sense of excitement and drama--a sense of motion given shape. Although Saarinen de-emphasized the analogy, the

structure is often seen as a bird in flight. In 2001, TWA went out

of business. A six-gate Jet Blue Airways Terminal is to be designed, and completed by 2008.

Historic Street Lamppost

c. 1913

Sutton Place at East 58th Street
Manhattan

Fabricator:
Unknown

Designated:
June 17, 1997

Photo Credits:
Kristin Holcomb

Gas streetlights were introduced in New York City in 1825, and

by May 1828, the New York Gas Light Co. had installed gas lines and cast-iron lampposts on every street between the East River and the Hudson River south of Grand and Canal streets. In 1880, electric lights made their New York City debut along Broadway from 14th to 26th Street, and the first truly ornamental cast-iron lampposts were installed on Fifth Avenue in 1892. This led the way for a number of ornamental arc lamppost designs, such as the bishop's crook, initiated circa 1900, made from a single iron casting up to the arc, or "crook," and incorporating a garland motif that wraps around the shaft.

During the 1960s, most of the city's lampposts were replaced by modern, unadorned, steel-and-aluminum posts. The surviving historic lampposts, such as this one at Sutton Place and East 58th Street, are maintained by the NYC Department of Transportation.

Ellis Island, Main Building Interior,

also known as the Registry Room
1898-1900; restored, 1986-90

Ellis Island, Island No.1
Manhattan

Architects:
Boring & Tilton;
restoration, Beyer Blinder Belle;
Notter Finegold & Alexander

Designated:
November 16, 1993

Photo Credits:
Eric C. Chung

During the three decades between the opening of Ellis Island in

1892 and the restrictive Immigration Act of 1924, approximately twelve million Eastern and Southern European immigrants passed through this huge processing center. Today, the descendants of those who first set foot in the New World at Ellis Island represent more than one in every three Americans.

As immigration slowed to a trickle in the 1920s, Ellis Island was adapted to serve a variety of governmental needs, finally closed in 1954, and abandoned until the late 1980s. In 1990, the National Park Service opened it as the Ellis Island Immigration Museum. The Ellis Island Historic District, designated in 1993, encompasses the Ellis Island Federal Immigration Station situated on the original island, and two manmade islands, now connected, made of subway fill, which are the site of the medical, administrative, and dormitory buildings.

From 1986 to 1990, much of the Main Building was renovated,

and the Registry Room was restored to its 1918–24 appearance; the space is now the centerpiece of the Immigration Museum.

The Unisphere, with surrounding pool and fountains

1963-64; 1993-94

Flushing Meadows-Corona Park
Queens

Landscape Architect:
Gilmore D. Clarke

Engineering and Fabrication:
United States Steel Company

Designated:
May 16, 1995

Photo Credits:
Eric C. Chung

The Unisphere, a giant stainless-steel globe, was both the

physical center and visual logo of the 1964-65 World's Fair. It embodied the fair's theme, "Peace through understanding in a shrinking globe and in an expanding universe." Unisphere designer Gilmore D. Clarke also designed the grounds of the 1939-40 World's Fair, which took place on the same site.

The Unisphere, which celebrates the dawn of the space age, is 140 feet high and 120 feet wide, and its more than 500 components weigh over 700,000 pounds.

The fair was a financial failure, leaving little money to maintain the Unisphere; by the 1970s the fountains had been shut down, the pool drained, and the site covered in graffiti. In 1993-94 the Unisphere was restored with funds from the office of the Queens Borough President.

Mother African Methodist Episcopal Zion Church

1923-25

140-148 West 137th Street
Manhattan

Architect:
George W. Foster, Jr.

Designated:
July 13, 1993

Photo Credits:
Julio Bofill

This church is the sixth home of New York City's first African

American congregation and the founding church of the African Methodist Episcopal Zion Church. It was established in 1796, when the black members of the predominantly white John Street Methodist Congregation broke with their church, which refused to allow integrated communions. The new congregation withdrew from the Methodist Church denomination and formed the Conference of A.M.E. Zion Churches in 1820.

During the nineteenth century, the A.M.E. Zion, known as the "Freedom Church," was noted for its outspoken abolitionism. It counted among its members Harriet Tubman, Sojourner Truth, and Frederick Douglass. Many of the Zion Churches were part of the Underground Railroad, which smuggled African Americans out of the South. The A.M.E. Zion Church Conference continued its social activism in the twentieth century, and its membership included Langston Hughes, Marian Anderson, Joe Louis, and Paul Robeson.

The Neo-Gothic church, designed by one of the first African-

American architects to be registered in the United States, features a gray stone facade laid in random ashlar and trimmed in terra-cotta. A pointed-arch window dominates the center of the facade, above the entrance.

Metropolitan Museum of Art,

Including the Assay Office façade, 1874-present

Fifth Avenue at 82nd Street, Manhattan

Architects:

Calvert Vaux and Jacob Wrey Mould; Theodore Weston; Arthur L. Tuckerman; Richard Morris Hunt; Richard Howland Hunt and George B. Post; McKim, Mead & White; Brown, Lawford & Forbes; Kevin Roche/JohnDinkeloo & Associates; Assay Office façade, 1824, by Martin E. Thompson; Kevin Roche/John Dinkeloo & Associates

Designated, exterior, June 9, 1967; interior, November 15, 1977

Photo Credits:

Christine Osinski

Since it opened 1880, the Metropolitan Museum of Art has

undergone expansions that have made it one of the largest museum complexes in the world. The museum serves more than five millions visitors annually making it the largest tourist attraction in New York City.

The original building, designed by Calvert Vaux and Jacob Wrey Mould in the Victorian Gothic style, was oriented toward Central Park. Adjoining wings of red brick, stone bases, and high-pitched slate roofs were completed in 1888 and 1894. This structure was virtually hidden by the monumental Beaux-Arts Fifth Avenue facade, designed by Richard Morris Hunt and extended by McKim, Mead & White between 1911 and 1926. Afterwards, the building was oriented toward an urban rather than a bucolic setting.

Richard Morris Hunt's imposing entrance centers on three

monumental arches set between four pairs of freestanding Corinthian columns on high pedestals, each with its own heavy entablature. These columns support massive blocks of stone which were intended to be carved as sculptural groups. The wings on each side (by McKim, Mead & White) offer a more restrained classical vocabulary that harmonizes with Hunt's central section.

As the museum's collections increased and the institution expanded its activities, more space was required, and another series of additions was initiated including the Sackler Wing (1978) with its Temple of Dendur, the American Wing (1980), and the Lila Acheson Wallace Wing (1987). The museum has launched an ambitious interior plan to renovate and reinstall several galleries, and to rebuild the Uris Center for Education, to be completed in 2007.

Bowne House

1661; additions, 1680, 1691, 1830

37-01 Bowne Street
Queens

Builder:
John Bowne, original structure;
additions, unknown

Designated:
February 15, 1966

Photo Credits:
Jeanne Hamilton

The oldest surviving dwelling in Queens, the Bowne House is

both an extremely important example of early, wood-frame Anglo-Dutch vernacular architecture and a monument to religious freedom in America. Little changed since its construction in 1661, it still occupies its original site. The earliest portion of the house, containing a kitchen with bedroom upstairs, was built by John Bowne. Additions were made in 1680 and 1696; the roof was raised and the north wing added in the 1830s. The steeply sloping roof, medieval in both tone and influence, has three shed dormers across the front that contribute to the picturesque quality of the facade.

The historical importance of the house stems from John Bowne's defiance of Governor Peter Stuyvesant's ban on Quaker worship. Challenging Stuyvesant's opinion of Quakers as "an abominable sect," Bowne refused to sacrifice his religious freedom and instead invited fellow Quakers to meet in his house. His trial and subsequent acquittal helped establish the fundamental principles

of freedom of conscience, and religious liberty, an act which established the principles later codified in the Bill of Rights. The house continued to be used as a place of worship until 1694, when the Friends Meeting House of Flushing was built.

Nine generations of Bownes lived in this house. Prominent family members include four early mayors of New York, a founder of the oldest public company in the United States, the first Parks Commissioner, abolitionists, and horticulturalists. In 1946, the house became a museum, and today it is owned by the City of New York, and operated by the Bowne House Historical Society as a shrine to religious freedom.

Now under extensive restoration, the house is closed for long-term renovation.

New York Stock Exchange Building

1901-03

8-18 Broad Street
Manhattan

Architect:
George B. Post

Designated:
July 9, 1985

Photo Credits:
Andrew Bordwin

of financial activity in New York City. The New York Stock Exchange, constituted March 8, 1817, as the New York Stock & Exchange Board, has been in its present location at 8–18 Broad Street since the completion of this building in 1903. This Greek Revival temple is meant to symbolize the strength and security of the nation’s financial community, and the position of New York at its center.

The sculpture in the Broad Street pediment was designed by John Quincy Adams Ward and executed by Paul Wayland Bartlett. The eleven figures represent American commerce and industry; at the center stands Integrity with arms outstretched, protecting the works of men. On her left are Agriculture and Mining, on her right Science, Industry, and Invention—the products of the earth versus the means of invention.

Since the early eighteenth century, Wall Street has been the focus

Police Building Apartments

1905-09; 1987

240 Centre Street
Manhattan

Architects:
Hoppin & Koen; Ehrenkrantz & Eckstut

Designated:
September 26, 1978

Photo Credits:
Steven Tucker

On May 6, 1905, Mayor George B. McClellan laid the cornerstone

of the new police headquarters during a ceremony filled with marching bands and mounted troops. Hailed by the press as the most up-to-date building of its kind, it was the result of police reform and reorganization begun in the late nineteenth century.

The Municipal Police Act of 1884 had abolished the antiquated “night watch” system and established the police force as we now know it. Under this act, the seventeen wards of the city were divided into precincts, each with its own station house, captain, and sergeant. Officers received a manual that outlined their duties and legal powers. They did not, however, accept the role of “public servant”; the officers refused to wear the proposed blue uniform, which was reminiscent of servants’ livery. A star-shaped copper badge (from which the expression “cop” derives), was worn over the left breast, and identified the early police force.

The city tried to find new uses for the old structure through the

late 1970s, but met with little success. Finally, in 1987, the building was extensively restored and renovated into luxury apartments.

Town Hall

1919-21

113-123 West 43rd Street
Manhattan

Architects:

McKim, Mead & White

Designated:

Exterior and interior,
November 28, 1978

Photo Credits:

Andrea Robbins and Max Becher

Characterized by one contemporary observer as “an idea with

a roof over it,” Town Hall was built as a meeting hall for the City of New York. The League for Political Education, founded by six prominent suffragettes in 1894, commissioned McKim, Mead & White to design a structure versatile enough to accommodate a speaker’s auditorium, concert hall, movie theater, and a clubhouse.

Town Hall began essentially as a forum to educate men and women in political issues. From its inception, it became a popular arena for airing many of the nation’s most pressing and controversial issues, and over the years attracted such international speakers as Theodore Roosevelt, Winston Churchill, Thomas Mann, and Jane Addams. The building attained national importance in 1935 when its weekly Thursday evening meetings were broadcast by radio in a program entitled “America’s Town Meeting of the Air.”

In 1958, Town Hall, Inc. merged with New York University,

which for twenty years managed the hall and leased the auditorium for a variety of purposes. Town Hall is now used for various musical events.

News Building, formerly Daily News Building

1929-30; addition, 1958

220 East 42nd Street
Manhattan

Architects:
Howells & Hood;
addition, Harrison & Abramovitz

Designated:
July 28, 1981

Photo Credits:
Michael Kingsford

Commissioned by the newspaper's founder, Captain Joseph

Patterson, the Daily News Building is home to this country's first successful tabloid. Dubbed the "servant girl's Bible" by competitors, the paper's circulation passed the one million mark in 1925, making it New York's best-selling paper.

Raymond M. Hood's design of pattern of reddish-brown and black bricks in the horizontal spandrels evokes pre-Columbian art as well as the contemporary Art Deco style. The white-brick piers echo those on earlier Gothic-style skyscrapers, such as the Woolworth Building. Unlike the designs of these and other tall buildings—which treat the elevation in three stages corresponding to the base, shaft, and capital of a classical column—the Daily News Building rises in a sequence of monolithic slabs. The termination of each setback is abrupt, without any cornice to interrupt the soaring vertical planes.

As a result, the edifice appears almost weightless, especially from a distance. The Daily News remained a primary tenant until the company vacated the premises in 1995. It is now known as the News Building.

Empire State Building

1930-31

350 Fifth Avenue

Manhattan

Architects:

Shreve, Lamb & Harmon

Designated:

Exterior and interior,

May 19, 1981

Photo Credits:

Michael Stewart

Its name, its profile, and the view from its summit are familiar around the world. The final and most celebrated product of the skyscraper frenzy, the Empire State Building was completed in 1931 on the former site of the Waldorf-Astoria Hotel. It marked the transformation of midtown from an affluent residential area into a commercial center, the finest work of architect William Lamb, designer for Shreve, Lamb & Harmon. Its design, engineering, and construction were remarkable accomplishments.

At 1,250 feet, the Empire State Building was the world's tallest tower until 1973 when the World Trade Center was erected. It was planned by John J. Raskob, multimillionaire executive of General Motors, as a speculative office building. Unlike the Woolworth or the Chrysler Buildings, it was not meant to symbolize one man or the company, but simply to be a conglomerate of rentable commercial spaces.

By the 1920s, commercial architecture was being shaped largely by economic and engineering considerations. The spareness and economy of design of the Empire State Building reflected this new practicality. It is organized around a series of setbacks whose general massing was determined by the elevator system. The exterior facade is covered in limestone, granite, aluminum, and nickel, with a minimum of Art Deco ornament.

Alice Austen House

c. 1700; additions, c. 1730, 1846, 1852, and 1860-78

2 Hylan Boulevard

Staten Island

Architect:

Unknown;

addition, James Renwick, Jr.

Designated:

November 9, 1971

Photo Credits:

Lea Marie Cetera

The Austen House was the longtime residence and workshop of Elizabeth Alice Austen (1866–1952), a pioneer American photographer.

Erected overlooking the Verrazano Narrows between 1691 and 1710 by a Dutch merchant, the house originated as a one-room dwelling an extension, which later became the Austens' parlor, was added before 1730, and a wing, featuring three-foot-thick walls and a kitchen, was constructed before the Revolution.

When John Austen, Alice's grandfather, purchased the house in 1844, he began a series of renovations on Clear Comfort (as his wife fondly called their new home). Austen hired his friend James Renwick Jr., who had recently completed Grace Church, to execute the renovations.

By inserting Gothic Revival dormers and adorning the Dutch style roof with a ridge crest and scalloped shingles, and

decorating the entire structure with intricate gingerbread trim, Renwick transformed the house into an exemplar of Victorian architectural romanticism.

From the 1880s through the 1930s, Alice Austen made more than seven thousand glass negatives, many of which feature her house in its magnificent natural setting. Austen's images marked by a sensitive but un sentimental realism provide us with a valuable glimpse of nineteenth-century Staten Island.

Recently restored, the house now serves as a museum of Alice Austen's work.